# HIS OPINION OF US things that are glad to be toyed with it

An Irish Visitor Finds Much to Commend in America.

HONESTY AND COURTESY THE RULE

But He Says We Hurry Too Much and Are Foolish Eaters.

APPROVES OF OUR GIRLS

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A friend from the south asked me, "Have they tried to bunco you since you came

New York?"

"Or sell you green goods?"

"Have you been sandbagged?" .

"Nor any attempt made to rob you, swindle you or take your life?"

"No attempt whatever." "Then shake," said he, "brother in mis-

fertune.

What do you mean?" said I. "I mean," said he, "that I have had the same unflattering experience. Notwithstanding that I came north full of buoyant expectation and equipped with all precautionary knowledge, the bunco steerer, the green goods man, the sandbagger and the homicider have contemptuously passed me by. They consider both of us not worth

I confess that I had not looked upon my I confess that I had not looked upon my escape in this pride wounding light before. And though I have since sedulously sought opportunities for re-establishing my self-esteem, I have miserably failed, and for the sake of my self-respect would like to conclude that America in general and New York in particular are not the gardens of dishonesty and violence that perfervid patriots would fain make the awed outside world believe.

vorld believe. The bunco steerer and the green goods The bunco steerer and the green goods man who spins his web in Hoboken and invites the unwary former to walk into it, with his carpet bag, are as distinctly American products as the American woman and the New York newspaper. Yet, far from proving the clever dishonesty of Americans, these gentlemen only expose the primitive simplicity—stupidity, I had almost said—of Americans. Successful bunco steerers have repeatedly gone over to push their fortune in the old world, and have invariably come back, broken and beggared. "D—n the old world!" said one of these; "they're no use over there—too slow for anything. If a millionaire at twenty went over and batted a trap the knaves are so confounded slow that he'd be a graybearded beggar when the first farmer walked into it. America for me, where all men are equal—the honest and the dishonest."

### Honesty and Democracy.

There is more honesty and more dishon esty in America than any other country the sun shines on today. Despite moral conditions that are peculiarly favorable to the multiplication of politicians and the thousand and one other species of pickpocket, the average American, outside business hours, is an estimably honest person. Old world conceptions of the "Yankee" have been formed from observations made upon the "clever" class, which, though it is certainly an American type, is far from representing the true average American. Having formed my ideas of Americans entirely from books and travelers' tales, I was, on coming here, most pleasantly disappointed to find my preconceived notions utterly falsified. While here are quite a number of distinct types not to be found elsewhere. I discover that the great bulk of people differ from the commercial peoples on the other side of the water only in being less formal and ostentatious, kinder, franker, more direct, more natural. Both in social relaand and one other species of pickpocket, ilrect, more natural. Both in social relaions and generally in business relations, he brotherhood of man, its rights and its he brotherhood of man, its rights and its luties, are tacitly acknowledged to an exent that is striking and pleasing to a foreigner. As there is in the states a class of aralniess bodies who very dearly love a ord, there is a general impression abroad in the far world that the American cry of lemocratic equality and independence is much rant. But, though those addleated few who are apers and tuft hunters somehow manage to loom large over the porizon of the eastern hemisphere, no one are remain long in America without being impressed with the fact that in no old coun--perhaps from necessity-possessed of an aggressive soul. Though it has all the marks only got so far as to proclaim to the world. "I'm as good as my neighbor!" imagining, childlike, that this is the perfected creed. By and by, when it will have been weaned, it will have strength and a philosophy to recast the creed, proclaiming, "My neighbor is as good as I." Yet, even today, it acknowledges this latter in a sort of impulsive way, though it has not put it into words. It has given me a genuine pleasure to hear at night, during election and other times, street corner orators air their views and denounce in no measured terms his opponent's, while the crowd encircling him, though holding directly opposite opinions, listened deferentially, or argued with him respectfully and earnestly and with—what seemed to me, almost-criminal negligence, never once making use of two old and effective arguments—brick-bats and ridicule. At first it used to strike me that this was carrying democratic ideas to a dangerous extremity, but I soon came to see that it was the development of the gentleman in the workingman of America, which is the foundation of the man.

Are Usually Gentlemen. the world, "I'm as good as my neighbor!" imagining, childlike, that this is the per

Are Usually Gentlemen. And in the American there is a deal of the gentleman —the natural and only gentleman I of course, mean—for he is lamentably deficient in almost all the essentials of, say, an English gentleman—to wit, the sickly smile, the cane, the eyeglass, the haw! haw! and the drawl. The American, indeed, haw! and the drawl. The American, indeed, lacks most of the artificial manners which stamp the gentleman in England. He has the ill-manners to act and speak as his feelings prompt, provided there be nothing huriful in the action or the word; also, whereas an Englishman will treat you with cold formality until your worth forces itself on him, the American will meet and greet you as a friend until you have shown unworthiness. Woman is the best touchstone with which to test a gentleman, and Americans stand this test well. In such a large, brusque, practical nation the deferlarge, brusque, practical nation the defer-ence shown to women is remarkable-still more remarkable when we see this defer-ence granted regardless of station-to the humblest and by the humblest. It was parstreet car a weary, poor abover, begrinde beyond recognition with the soil of honest hard work, tender his seat with the quiet deference of a bred gentleman to the woman who had just entered. There is more true gentlemaniess in the little figure of true gentiemanliness in the little inger of such a poor fellow than in the whole frame of many a fine man who is a perambulating encyclopaedia of etiquette.

## The American Girl.

A Short-Lived People.

For some time I used to wonder why !t was that I rever saw an old man in America. And coming from a country where it is common to see men of ninety digging in the fields, unconcerned at the rain and hall which pelted them, I was amused to find the prominence given by the press to the fact that Josh So-and-So had just died at Utica, N. Y., at the wonderful age of nine-ty-three years. Having gone home to Ireland last summer, I was one day, shortly after my arrival there, standing in a drapery in the village of Donegal, when a man who looked more than seventy came in and bought some funeral fittings. "Neil," said I. "who's dead?" "Oh, only my father, said he. "Your father! I didn't thing your father was alive. He must have been a pretty old man." "Faith, no, sorra so old was he at all, only four score and twelve. He had no right to go dyin' for a dozen years to come, only he was out on the hills (mountains) after sheep last March and the mists caught him so that he had to sit down with his knees and chin together all the night. When he came off next mornin' he went about his work, like a fool, without changin' his insides, for he was drenched to the skin, and when I warned him he wasn't as young as he used to be he toul' me not to provoke him or he might soon show me whether or no. Well, he took influenzy and he never rightly got at himself again till he slipped away from us. He scorned ta take young advice, but God rest his soul."

I remember, too, when out cycling one which pelted them, I was amused to find

soul!"

I remember, too, when out cycling one sultry day, sitting down to rest by the way-side, where a bright eyed, sunny-faced old woman was resting, too. As we do in Don-egal, I inquired where she came from and where she was going. She informed me that on the second day before, at 4 o'clock in the morning, she had left her home in Colmkille, in the remote mountains of Don-egal, and traveled forty Irish miles to see her daughter, who was hired near the town of Ballyshannon. She had taken her time her daughter, who was hired near the town of Ballyshannon. She had taken her time by the way and rested when she pleazed, and had reached her daughter's place late ut night. She had then taken a "fine full day's rest," and was now traveling back for home. She was eighty-two years of age. I know well that to thousands of Americans such a thing seems a preposterous vurtruth. But these people have not the remotest idea of the constitutions with which the mountaineers of the west coast of Ireland are blessed.

which the mountainers of the west coast of Ireland are blessed.

The shortness of life in America gave me pause. The causes that conduce to this shortening seem to me, an onlooker, to be five or six, viz.: Nervous tension, overheated houses, coffee, fleshmeat, quick lunch restaurants, and in Kentucky, concealed deadly weapons.

deadly weapons.

The ore thing that astonished me first and most in America was the breathless haste at which the nation rushed. It is probably my ignorance, but this deadly pace at which life rushed seemed to me as futile and as indicrous as that of the don-key who strove to keep up with the car-rot which his rider dangled before him at a pole's end. The American, in his ner-vous haste, seems to have utterly lost sight of the fact that life is to be enjoyed as

### The Race for Wealth.

The great fact that looms before his eager vision is that he must grasp the means of enjoyment-means that are about as real and as approachable as the horizon line. To pause and gather the flowers that bloom in vain by the wayside is to him a criminal waste of time. It has never dawned on him that life is a morning saunter in our great existence, and that the pleasure of that saunter is measured by how much we feel of all that is for our enhow much we feel of all that is for our enjoyment scattered around us. But the
American is the scorcher of civilization,
who jumps on his wheel and, with humped
back and straining nerves and starting
eyes, flies over the landscape and measures
his satisfaction by the cyclometer. To the
American life is a task, not a blessing—a
task that he grimly resolves to go through
with, and the more quickly he can rush
it the better. He has been so long, so
grimly, so persistently chasing wealth and
station that, though he set out all right,
looking to those as the means to an end,
yet, from his persistent pursuit of them,
they have entirely shut out the true end
and supplied its place to his strained vision.
That a fictitious value given at some time
or other to almost worthless bits of metal and supplied its place to his strained vision. That a fictitious value given at some time or other to almost worthless bits of metal should through time obtain a (practically) real value that has upset the whole moral theory of humanity, is a curious instance of the hallucination to which human minds, both great and small, are ever victims.

## Doesn't Like Our Way of Eating.

In the labyrinths of theory I had almost est sight of the boarding house table and the quick lunch counter toward which I was toiling. It is certain that the amount of meat eaten in America is greater than a healthful moral and physical constitution healthful moral and physical constitution can stand. Meat is the staple commodity of all meals; and the American with whom I remonstrate shakes his head and informs me that much meat is a physical necessity here. His proof for this, given after much hesitation, is that he has always heard so. From personal experience I know that meat is no more necessary in New York than in Donegal. And I see, as any observant person will see, that much meat eating clogs the system, and clogs and dulls the senses. and creates a craving for stimulants and excitants. Moreover, as brain and stomach ever rival each other in their demands upon the nervous energy, meat is suited to ever rival each other in their demands upon the nervous energy, meat is suited to a nervous energy, meat is suited to a nervous, race like Americans. The use of coffee is as much abused as the use of meat. The American lives in and for the moment, and so never hesitates to draw drafts upon the future. The coffee stimulates his jaded nerves and makes them do more than they are naturally fit for. But even latent nervous power is a fixed quantity, though he never dreams so. Of course, he exhausts it long before the race is run, and he drops out and is forgotten by the panting one who catches his place.

## Quick Lunches Deadly.

I think I forgot to enumerate the corner drug store in the list of ills that shorten life in America. And it does not deserve to be forgotten, for it certainly divides honors with its rival, the quick lunch. Yet, on re-flection, I do believe the latter has the

flection, I do believe the latter has the heaviest score to its credit. And, scientifically, it is the more interesting of the two. The drug store has been reckoned with for ages, but the quick lunch as a factor in mortality returns is a characteristic development of new world civilization.

Now, I have not seen any American mortality returns, and do not know what are the proportions ascribed to the different causes of death. But after close observation and mature deliberation I have, for my own use, drawn up a mortality table, which I am prepared to vouch for, and from which, if the official figures differ, the official figures are decidedly misleading. Here which, if the official figures differ, the offi-cial figures are decidedly misleading. Here is my table (and I challenge doubt), calcu-lated on the basis of every one hundred deaths in the eastern states of America:

#### Old-Fashioned Fashion Plates. rom the St. Louis Reput lic.

It is very good fun now to run across fashion plate of some thirty years ago and compare it with an illustrated fashion magazine of today. It is better to have a number of the old plates of different periods from thirty to forty years ago, and The American Girl.

The American girl has no parallel among her sisters of other countries. She is a fine flustration of the disputed assertion that woman may compete with man in the general pursuits without losing her femininity and womanly charm. Large liberty has been granted the Ameican girl, and this liberty has not been abused. She has been emancipated or, rather, has emancipated herself to good purpose. American progressiveness forced the American girl out of woman's traditional limits. The new sphere in which she found herself robbed her of those naive graces which the unprogressive lament the loss of, but it was full time that women came to see they had some more important mission here than as mercornaments. Under the o'd circumstances women might seduce the admiration of men, but the new regime, as in America, where they command that admiration, is far healthler. The American girl who, without false reserve or bashfulness, without momanly weakness or timidity, goes openly and composedly about all lawful business, has thereby lost none of the essentials of true womanhood, and has gained much, for she is a sturdy and wholesome moral product, and because of her strength is not seldom sneered at by a class who desire women to remain the charming weak



field figured at the theaters. Neither was good considered as a reproduction of the original story. Both were patronized to an extent which more than tested the seating capacity of the theaters. Richard Mansfield's play, "The First Violin," was full of glaring theatricalities which almost destroyed the charm of the piece for an admirer of the novel. Pretty as the play may be, considered merely as a stage proauction, it would be no more than courtesy to change its name, as was done in the case of "The Only Way," so as not to convey the impression that a faithful reproduction of the spirit of the novel is being attempted. It was intimated that in this piece Richard Mansfield takes the audience into his confidence, and, dispensing with make-up, lets indeed a great privilege, and the multitudes of people who assembled for the inspection politely refrained from poking canes and umbrellas at him over the footlights and from trying to feed him. It is curious that a man who professes, as Mr. Mansfield does, to be a satirist, merry but misunderstood, should fail to see the delicious irony of a request that the public shall accept his studied poses behind the footlights as personal revelations. In the first place, he wears a wig. If his invitation to come and see him gambol in propria persona with a small child was to be taken seriously he ought in good faith to have made arrangements to appear with all his hirsute imperfections on his head. What the people did see was some very able acting by a man of undoubted taste and scholarship; a man whom the public would idolize if he would only permit it to do so. His artistic sense, his contempt for the conventionalities of phrese which deliters the throng politely refrained from poking canes and sense, his contempt for the conventionalities of phrase which flatters the throng. ties of phrase which flatters the throng-prevent him from coming into his full de-serts of popularity. He refuses to come be-fore the curtain and offer trite speeches of thankfulness to the people for whose en-tertainment he has incurred risk and toil, and who paid to see him only because they were confident that he would give them full value in return. Like Corloianus, he for-feits his dearest ambition because he is too haughty to stand forth among the peo-ple and humble himself to the decrees of custom. His attitude is not diplomatic, but custom. His attitude is not diplomatic, but there is something admirable in it for all

Mr. Mansfield is fortunate in having with Mr. Mansfield is fortunate in having with him Mr. A. M. Palmer, whose name is linked with so much that is worthy in the annals of the stage. It is not so many years ago that Mr. Palmer, then a man of more diffuse enterprises than he is now, had occasion to consider Mansfield as an applicant for employment. General utility was his line, and Mr. Palmer, after some hestiation, gave him carte blanche in the hesitation, gave him carte blanche in the role of Baron Chevrial in "The Parisian Romance." The hit he made is history. The present association of these two eminent gentlemen might easily have a touch of sentiment as well as an appreciation of

It is known that Mr. Palmer foresaw the American success of "The Only Way" and was desirous of making an arrangement to bring the p'ay over with the English actor, Martin Harvey, in the leading role. The admirers of Henry Miller will find it difficult to believe the critical comment which declares that Mr. Harvey plays the part better than he does, just as loyal Mans-fieldites refuse to admit without absolute proof that Coquelin could surpass the "Cyrano" that has been evoking applause on this continent. Mr. Miller has made a profound and lasting impression by his por-trayal of Sidney Carton. It is no detrac-tion from the merits of Mr. Harvey to ex-press deep appreciation of Mr. Miller's work in the part. The English actor may be a marvel, but it is impossible to experience a sense of loss in connection with peasures we have never known. The engagement of Miss Florence Kahn to appear with Mansfield is a stroke of of loss in connection with

excellent management. The course of modern plays will go on without her, and as the enterprise has been sufficiently resourceful to do without Mr. Blair, who at first seemed essential, it will no doubt find another leading lady. Miss Kahn is by no means a tyro in her art, although she is a young woman with years of opportunity for study before her. She comes from Memphis, Tenn. She attended a school of acting, and after leaving it had a share of road company experiences which fully entitles her to full recognition as one of the initiated. excellent management. The course of mod-

The patronage this week has been very large. The attractions which were not lit-erary had audiences which varied greatly in size. A season of grand and opera was inaugurated at the Lafayette Square Opera House, with prospects which opened unfavorably, but which brightened opened unravorably, but which brightened as the week progressed. At the Academy Laura Beggar, as the "Queen of Chinatown," found many subjects, and the New Grand Opera House did an immense business all week. The changes of bill bring the effervescent "Belle of New York" to the New National Theater, Howard Gould in "A Colombia Gir!" to the Columbia. 'A Colonial Girl" to the Columbia, and "Amorita" to the Lafayette Square. At the Academy Thomas Shea will camp on the trail of Henry Miller, with a dramatiza-tion of "A Tale of Two Cities," and chal lenge comparison with Richard Mansfield in "Dr. Jekyll and Mr. Hyde." The New Grend will have a characteristic program which is expected to duplicate its former

The variety theaters will have new bills Kernan's blossoming forth with "The Gay Morning Glories," and the Bljou again presenting the stock company together with an ollo of specially engaged performers.

"The Belle of New York" has passed through many experiences since it was seen in this city. Incidentally, much advertisement has accrued. Edna May has bloomed ferth as a prima donna with a will of her own. The Casino rule for publicity seems to be, "when in doubt, play a law suit." Mr. Lederer says he took Edna May from the chorus, and by patient care made a star of her. Miss May indignantly denies that she is a factory product, and declares with witching egotism that she is great because witching egotism that she is great because nature made her so. She says she is not going to work for Mr. Lederer any more after April next, and Mr. Lederer says he has papers which will restrain her from appearing except under his management. What gives the situation its most delicate pungency is Miss May's ability to rise superior to all business disputes, and assert that, personally, she considers Mr. Lederer a very nice man indeed.

The scenery used by Mansfield in his pro duction of Cyrano De Bergerac is extremely elaborate and heavy. At the end of the first act the stage has to be entirely cleared to make room for the setting in the second. About fifteen minutes is consumed in making the change, and on Tuesday making the change, and on Tuesday the noise made by the scene shifters as they hurried the great frames of canvas and heavy wooden platforms through the main lobby to the trucks without could be heard in the theater. An elderly gentleman in a high hat was attracted from his seat in the orchestra and arrived on the scene when things were moving lively. He stopped still at the unusual sight and inquired of one of the attaches of the house the cause of the commotion. Men were rushing wildly past him loaded with property racks and various other scenis requirements, and although

the door leading to the stage permitted an uninterrupted view of what was going on behind the curtain, it was all apparently

a mystery. When the situation was explained he seemed much relieved. He said that his folks were inside, and thinking that possibly the theater might be on fire he had decided to investigate. to convey the assurance that their

It is a wise actress who knows her own pictorial strong points. Some merely sit stolidly before a camera and take their chances on general results. Others deftly bring into prominence some distinguishing attribute of feminine charm, a pretty dimple, a roguish tilt of the eyebrow, a regally poised neck or a prettily turned ankle. Anpoised neck or a prettily turned ankle. Anna Held breaks away from these conventionalities, and in all her pictures calls attention to her shoulder. It may be a right shoulder or a left shoulder; a shoulder engaged in the process of shrug, or a shoulder in repose; a shoulder draped or a shoulder frappe; but shoulder in some form is always the keynote of the picture. There has been nothing to compare with this devotion to anatomical detail since Katisha called attention to the superior graces of her left elbow.

Theater ticket speculators have tried to wap a harvest this week at the New Grand. They have met unexpected resistance from Manager Chase, and the war between them waxed fierce and damaging durings the week. Failing to discourage his "turned away" patrons from buying by posting a sign refusing to accept speculators' seats, and other plans having met the same fate, Mr. Chase hit upon a method of turning the fiank of the enemy as Buller did at Ladysmith. Each evening as the New Grand began to sell "standing room only" Manager Chase went to the front of the theater, and finding the speculators surrounded by people trying to buy seats, he would offer to pass them in free. With a pad in his hand, he made good the offer, stating that he would rather they should pay him nothing than be robbed by the spectators. week. Failing to discourage his "turned spectators.

Some years ago Howard Gould passed a vacation with a friend who was a constable in Leadville, an office worth \$8,000 yearly in fees. The town was then at its liveliest. Seated with a half a dozer friends a few nights ago in New Orieans Mr. Gould entertained them with stories of his adventures while in the famous "caroonate camp." He introduced the following tale with the remark, "I doubt if the pictures of self-sacrifice and devotion on the stage, overdrawn as many consider them, can equal the pathos of real life." There had been a row in a gambling

iouse. Pistols were drawn, and in less time

than it takes to tell it a man lay on the floor with a bullet in his breast. The man who did the shooting escaped. In those days affairs of this kind were so common that little attention was ordinarily paid to that little attention was ordinarily paid to them. In this case it was different. The man who was shot had many friends, and when they were unable to immediately avenge him they called upon the authorities for justice. A warrant was issued and placed in the constable's hands to serve. For days and weeks no clue to the murderer's whereabouts was obtained. Word came one day that he was hiding near a mining camp less than twenty miles from Leadville. A woman with whom the missing man had been intimate left Leadville. She had been a waitress in one of the "free and easles," and her devotion to the mursne had been a waitress in one of the "free and easies," and her devotion to the murderer was so well known that when she went away she was followed. Gould's official friend trailed her. The man's hiding place could not be discovered at first. One day she was seen buying provisions in Leadville, but she succeeded in eluding detection. Finally, after a hunt of three weeks, the constable located her near the summit of "Mosquitto pass," in the side of the mountain, about five miles from camp. There was a rude semblance of a hut built of logs and stones. With his gun in his hand the officer walked into the doorless (save for a blanket nailed at the top) hut and found his man lying on the ground and the woman sitting on a log. The man was wan, white and helpless and too weak to move when the officer entered. The woman rushed to his side to protect him. In a few words she explained her lover's condition. In escaping from the gambling house on the night of the murder a shot had struck him. None supposed he had been hit, but he was, and seriously. The builtet struck near the shoulder blade and lodged. In the days that he spent in wandering over the hills eluding pursuit the wound grew worse, and the lack of food and medical attention did the rest.

He was so weak that he was unable to stand, and did not seem to care whether the officer took him or not. Here was a quandary for the officer. He saw the man was unable to walk, and it would be impossible to get him, unaided, down the steep side of the mountain. He concluded he would go back to camp for help to remove his prisoner. The woman appealed piteously to spare "my man," as she called him. It was a trying ordeal, but it was a matter of duty to make the arrest. The constable hastened into Leadville, and inside a few hours returned with ample help. The hut was unavailing. The constable determined not to give it up, and watched around the neighborhood for two weeks.

One day he saw"the woman in camp. She was pale and haggard, and looked like one who had passed ithrough

GEORGE GROSSMITH.—Yesterday after-noon, at the Columbia Theater, Mr. George Grossmith entertained an audience that was continuously demonstrative of its sat-isfaction. Mr. Grossmith plays the plane well and has great versatility of facial and

usually do not attend popular priced performances.

NEW GRAND OPERA HOUSE.—Another "house bili" as good as those that drew standing-room houses to the New Grand during the weeks preceding the continental congress' occupancy of the theater is expected to continue the high-pressure business there next week. Manager Chase promises that it will be as pleasing as any he has given this winter. Lydia Yeamans Titus, the gifted daughter of Annie Yeamans, is the especially engaged "head-liner," as she has just returned from Europe, where her comic character songs and her mimicry captured the foreign audiences. Lydia Yeamans, as she is better known, is a genius in her line—the Cissy Loftus of the American stage. Haines and Pettingili, the premier black-face comedians, do a rough comedy "turn" that is quite as novel and laughable as Edwin Latell's never-to-be-forgotten negro musical specialty. "Bonner," the celebrated trick horse, will be marvelously interesting to the young folks and to admirers of trained animal acts. He is the most thoroughly trained and intelligent of all brute actors, and is able to go through one hundred different tricks. De Veaux and De Veaux, the greatest eccentric musical comedians, will be vastly entertaining. Seymour and Dupree are very funny as "the Chinaman and the soubrette." Dick and Allce McAvoy will appear in their comedy success "Casey's Corner," and the Sutcliffe family of acrobats will exhibit their thrilling and graceful feats of strengtht and daring. Nearly all these are newcomers, and if good reputations count for anything the New Grand's "standing room only" sign will be in continuous use next week.

KERNAN'S LYCEUM THEATER.-The attraction for next week at the Lyceum Theater will be Sam. A. Scribner's Gay Morning Glories, a high-class vaudeville and burlesque company. It comes heralded as one of the good things of the year. It contains many new features and embraces clever comedians and a bevy of pretty girls. The opening skit is a burlesque on New York's sensational novelty, and is entitled "Mile. Charmion's Reception." The olio embraces some of the brightest stars of the vaudeville stage. Among them are Webb and Hassen, in their sensational head and hand balancing act; Harry Waiters, one of the cleverest of Hebrew characters, with a batch of catchy songs and stories; Dryden and Leslie, a clever pair of sketch artists, in their own original act entitled. "Here's Your Hat;" Beesie Taylor, contraito, with a number of new and catchy songs, and Black and Franks, in up-to-date seems and dances. Grant and Grant, the "Kooneers" of ragtime songs and dances, are considered one of the cleverest colored teams of the present day. "Helen's Fate, or the Crime of the Gold Bug," is the closing burletta. attraction for next week at the Lyceum Theater will be Sam. A. Scribner's Gay

COMING ATTRACTIONS.

COLUMBIA THEATER.—Howard Gould and a strong company will appear at the Columbia next week, with matinees Thursday and Saturday, in the New York Lyceum Theater success, "A Colonial Girl." The play had a long run at that theater in the fall of 1898, and was later produced in the principal theaters throughout the country, and had everywhere been pronounced one of the big successes of the day.

NEW NATIONAL THEATER.—The announcement that "The Belle of New York," with most of the original cast after its two years' run in London under the direction of Manager George W. Lederer, is to appear on Monday evening, at the New National, for a limited engagement of one week, is enough to turn the eyes of a horde of the play-goers to that theater. It is worth while to narrate some of the remarkable

tour. Edna May will be seen again as Violet Grey, the Salvation Army lassie. Sh

will wear some very handsome new gowns one of which was presented to her by the

management of the London Empire. She will wear some magnificent jewels, many of

a new acquisition to the American com

pany, has made a most favorable impression. By request, W. P. Carleton will sing Kipling's poem, "The Absent-Minded Beggar," with music by Sir Arthur Sullivan.

LAFAYETTE SQUARE OPERA HOUSE

ACADEMY—It is rather a notable fact that there is but one romantic actor in the popular priced houses at present, and that one persists in remaining there despite allurements to seek recognition at higher prices. This actor is Thomas E. Shea, who is the coming attraction at the Academy of Music and whose repertoire as announced is as varied as any ever presented in the capital city. Three years have marked a rapid advance in the reputation and popularity of Mr. Shea, and the present interest indicates that his engagement this season will be the largest he has yet playel here. Care has been exercised in selecting the repertoire and all classes of theatergoers should be pleased with the varied bill. The opening performance will be the favorite naval drama, "The Man-o'-Wars-Man," in which Mr. Shea is seen in the heroic role of Captain Conway of the United States navy. Prominent in the support is Miss Teresa Deagle, while Henry Testa is seen in his original creation of the Spanish villain. The bill for Tuesday evening is "Dr. Jekyli and Mr. Hyde," in the dual role of which Mr. Shea has won a well-merited series of eulogiums the country over. Thursday evening the bill afters to "Sydney Carton," a dramatisation of "A Tale of Two Cities," upon which great novel Henry Miller's, "The Only Way," was founded. It is claimed for Mr. Shea's dramatization that the gloom which dominated the former effort is relieved by an abundance of comedy, while the fingle is less harrowing and more

country, and had everywhere been pronounced one of the big successes of the day.

It is the work of two clever American women, Grace Livingston Furniss and Abby Sage Richardson. Mr. Gould, who has been for three years past the feature in the cast of "The Prisoner of Zenda," through the fine work he has done as the two Rudolfs, has been chosen to play the hero, Godfrey Remsen. In that part he is said to have added very materially to his previous good reputation as an actor of romantic parts. "A Colonial Girl" will be given here with exactly the same minuteness which characterized its former production in New York. Not only is all the scenery carried, but the colonial furniture, brica-brao, draperies and everything even to the old-fashioned spinet upon which sweet Mollie, the "Colonial Girl," is seen strumming during the dainty comedy scene in which Godfrey declares his love. The scenes are laid in the picturesque period of 1776 in New York. The story is a romantic one, in which true love and jeal-ousy predominate, and although it is of stirring times, is not of war. Mr. Gould will be seen as a gallant young American, Godfrey Remsen, who has spent some years in England. On his return to his native land he finds that the woman he has loved, believing him poor, has jilted him and married a richer man. In a spirit of pique he hastily marries a simple little country maid, whom he meets by chance and whom he woos in. a daintily conceived scene of comedy. The story culminates happily in the reconciliation of husband and wife. There are beautiful colonial costumes, handsome scenery, representing the old colonial mansion of the Remsen's in old New York, and all the other attentions to detail which always characterizes a Frohman production. BIJOU THEATER.—After a week's rest the Bijou stock company will appear next week in a lively-extravaganza, entitled "Are You With Us." According to the Bijou's custom in presenting the house or home company, the burlesque will open the program. "Are You With Us?" is a catchy title and the show will bear out all the nice things that the visiting professionals said of it after witnessing Stage Manager Carroll's rehearsais this week. All the favorites will be seen and heard during the progress of the fifty-minute skit. Lew Carroll, Sam Adams, George Scanlon, Henry Hills, Billy Thornton, Kitty Wells, Maude Ellston, Pearl Stevens, Lilly Beach, Alice and Eleanora Danish, Stella Anderson, Rita Knight, May West and others will appear. The extravaganza will be costumed in handsome style and special scenery, and pretty electrical effects will make up the ensemble. In the olio to follow Manager Wellington has secured these high-class vaudeville performers: The Six Sennets, in "The Irishman and the Monkey at the Zoo." Erme. has secured these high-class and "The Irishman and the Monkey at the Zoo;" Ermanie, the mirror dancer; King and Cray,
comedy acrobats; Lottie Fremont and her
pickaminnies, assisted by Master George
Mack, and Frank E. McNish of "Silence
and Fun" fame, assisted by Rosie Albro.
The Musical Ravens, followed by the Wood
Sisters will complete the bill.

MARTEAU-MILLS.—Sale of seats for the recital to be given at the Columbia on the afternoon of March 19 by Henri Marteau, the French violinist, and Miss Lotta Mills, planist, opens Monday morning at Guzman's, in Droop's. It has been several seasons since Marteau has been heard here, and Miss Mills, although a Washington girl, has not appeared in recital since her and Miss Mills, although a Washington girl, has not appeared in recital since her signal success in New York, Boston and the west. M. Marteau has grown physically and artistically since he piayed here last. His playing is broader, more certain and His playing is broader, more certain a more authoritative, his art deeper and m mature. With these two artists a program may be anticipated that will please the music lover.

enough to turn the eyes of a horde of the play-goers to that theater. It is worth while to narrate some of the remarkable things accomplished by this peculiarly fortunate play. First of all, it opened at the Casino as a success; its limited tour through the United States was both an artistic and financial success. It was sent to London, where it began a career which will never be forgotten. In a night it leaped into fame. It turned London topsy turry and made Miss Edna May, a star, and a girl who had come out of the chorus only a short time before, the most talked about of American actresses. Its success continued until it has piled up a record for over 3,000 performances in New York, London, South Africa and Australia. At the Shaftesbury Theater, in London alone, it was played 697 times, making a record exceeded only by Gilbert and Sullivan's "Pinafore." It set the fashion of musical comedy in England. Having had a most successful return engagement for three weeks at the Casino—its original home—Manager George W. Lederer has consented to send this original company for a limited tour. Edna May will be seen again as Vio-SHAKESPEARE SONG RECITAL.-The SHAKESPEARE SONG RECITAL.—The name of William Shakespeare is probably the best known of all the great vocal instructors in the English speaking world. Mr. Shakespeare was born in Croydon, and at twelve was organist of St. Andrew's Church. While only a student he wrote a sonata for the piano, various overtures and the first movement of a symphony. He won the Mendelssohn scholarship in 1871, which is the blue ribbon of the English musical student. Later be yielded to ad. musical student. Later he yielded in vice of friends to train his voice, was continued under the great Frant Lamperti. In 1875 he made his debut Lampert. In 1875 he made his debu much success as a tenor singer at a harmonic concert in England, and still a great artist his reputation for has been more closely allied to tet Consequently, Mr. Shakespeare's y this country is an aim to make the combination of both entertainment attriction. which were given her while abroad.

The other members of the company will be the ones who shared with Miss May her triumphs abroad. The most conspicuous will be Jas. E. Sullivan, who, as the politic lunatic, won surprising prestige at home and abroad. Among the other principals of the London company are included Edward J. Connelly, George Schiller, George K. Fortescue, William Cameron, William P. Carleton, Lionel Lawrence, Ella Snyder, Hattle Moore and Toby Claude, who, being a new acquisition to the American comcombination of both entertainment and in-struction. Under the management of Mr. Percy S. Foster there will be given in Washington just one lecture-song recital by Mr. Shakespeare, on March 7, at 8:15 p.m., in the Universalist Church, corner 13th and L streets. As this is to be his only appearance in the national capital, and the prices are popular, seats are rapidly being taken at Sanders & Stayman's music store, 1327 F street. 1327 F street.

taken at Sanders & Stayman's music store, 1327 F street.

DE PACHMANN'S PIANO RECITAL.—Viadimir de Pachmann will give a recital, under the auspices of the Damrosch Society, at the Columbia Theater on the 14th of March, at 4:15 in the afternoon. De Pachmann's position as a piano virtuoso is as unique as it is enviable. The other great planists of the world are never compared with him, as his interpretation of the compositions of the great composers is so distinctively individual as to render comparisons impossible. Especially in the interpretation of the works of Chopin is De Pachmann universally acknowledged without a rival in the world. He is so thoroughly artistic and wonderful that his many eccentricities have increased rather than diminished his fame, so that his recitals are today the most successful and enjoyable. The concerts given by the Damrosch Society, or under the auspices of this organization, have so increased in public fayor that large audiences are always on hand, but with De Pachmann as soloist a crowded house is assured. The program will be as follows: Sonata, op. 53, C major (Waldstein), Beethoven; impromptu, op. 142, No. 4, F minor, Schubert; sonata, op. 22, G minor, Schubent; sonata, op. 22, G minor, Schubent; sonata, op. 23, C hoppin; two preludes, op. 10, No. 5, G flat, Chopin; two preludes, op. 27, Nos. 20 and 24, Chopin; mazurka, op. 7, F minor, Chopin; Third Ballade, op. 47, A flat, Chopin; Tinird LAFAYETTE SQUARE OPERA HOUSE.

For its second week, commencing Monday evening, the Strakosch Opera Company will produce two comic masterworks—Czibulko's "Amorita" and Gibert and Sullivan's "Mikado." The scale of prices will also be reduced throughout. Seats will be sold at 25, 50, 75 cents and 31 for all evening performances, and at 25, 50 and 75 cents for matinees. The plot of "Amorita" is both dramatic and humorous. Amorita, the daughter of a well-to-do furrier, is loved by Angelo Melanotti, a young scuiptor. But her father, who is a politicial, has promised her to one of his political friends. In the absence of the Duke of Florence Fra Bombardo, a monk, has usurped the government and is oppressing the people. He has Angelo arrested as a spy of the Duke of Florence and has ordered his execution, especially because he has designs on the pretty Amorita himself. At the hour fixed for the execution and sterilier in the strain of the papens to return and attackers. especially because he has designs on the pretty Amorita Mimself. At the hour fixed for the execution the Duke of Florence happens to return, and, after liberating Angelo, he unites the young couple and sets all things to rights, to the great satisfaction of all but the more. Bombarda, who claims that he was only holding the reins of government to hand them over to the duke on his return. The music of "Amorita" abounds in beautiful waitz and march movements, which are rendered by the large chorus, as well as in solos, duets, serenades and the like, sung by the large cast of artists. The scenery for "Amorita" is unusually fine, and the costumes, especially for the several choruses, exquisite. At all performances of the "Mikado" Gelshagirs in full Japanese costume will usher.

ACADEMY—It is rather a notable fact that there is but one romantic actor in the popular priced houses at present and the

ANNIE RUSSELL.—Miss Annie Russell and "Miss Hobbs" will be at the National Theater beginning Monday evening, March 12, with matinees on Wednesday and Saturday. Miss Russell has just closed a triumphant run at the Lyceum Theater. New York. Her success this season has been even greater than that she made Jast year in "Catharine." The play in which she has done this, and which Charles Fromman has chosen for the second season of his year in "Catharine." The play in which she has done this, and which Charles Fromman has chosen for the second season of his management of this attractive star, is by Jerome K. Jerome. A very pretty Katharlne and Petruchio story is told in "Miss Hobbs." Miss Russell's role gives her opportunity to accentuate the gentieness and sympathetic qualities of her acting, as well as to display her dramatic power. She gives a portraiture of the little man-hating heroine, who becomes a man-loving little captive before the play ends. A notable feature of the coming engagement is the unusually attractive company with which Mr. Frohman has surrounded his star. Principal in it are Mrs. Gilbert and Charles J. Richman, both of Daly's company until the end of last season. Seats may be ordered by mail, and the applications will be filed in rotation.

"QUO VADIS."—F. C. Whitney's production of "Quo Vadis" will be seen in this city, at the Columbia, week after next. The play is in eight scenes, opening in the peristyle of Petronius, with its garlanded column of marble and its splendid bronze furniture. The scene then changes to the home of Aulus Plautius, where his little son and adopted daughter are playing in

enjoyable. The final bill of the week is as yet unannounced and will be determined by the public interest manifested. Both matinees will be devoted to "The Man-'o-Wars-Man.' Mail orders will receive attention, this inducement being offered those who usually do not attend popular priced performances.

NEW GRAND OPERA HOUSE.—Another "house bill" as good as those that drew standing-room houses to the New Grand during the weeks preceding the continental congress' occupancy of the theater is expected to continue the high-pressure business there next week. Manager Chase promises that it will be as pleasing as any he has given this winter. Lydia Yeamans Titus, the gifted daughter of Annie Yeamans, is the especially engaged "headliner," as she has just returned from Europe, where her comic character songs and her mimicry captured the foreign audiences. Lydia Yeamans, as she is better known, is a genius in her line—the Cissy Loftus of the American stage. Haines and Pettingill, the premier black-face comedians, do a rough comedy "turn" that is quite as novel and laughable as Edwin Latell's never-to-be-forgotten negro musical specialty. "Bonner," the celebrated trick horse, will be marvelously interesting part of over 100 people is carried and the perial livery, move about the stage. A companying this feast of color, a moving kardinade and gay with the trappings of imperial livery, move about the stage. A companying this pease of the colors of the christians, where the moonlight of a perfect night gives away to the glare of the Christians, where the moonlight of a perfect night gives away to the glare of the Christians, where the moonlight of a perfect night gives away to the glare of the Christians, where the moonlight of a perfect night gives away to the glare of the Christians, where the moonlight of a perfect night gives away to the glare of the Christians, where the moonlight of a perfect night gives away to the glare of the Christians, where the moonlight of a perfect night gives away to the stage of the christians, perial livery, move about the stage. A com-pany of over 100 people is carried and the production here will be the same that was employed during the Chicago run of this

> TALKS ON CURRENT LITERATURE Miss Culver's talks on books and authors will be continued through Lent, being held, as usual, on Tuesday mornings at 11 o'clock, at 1344 G street.

Aside.

I. Zangwill has lost his libel suit against
a New York evening paper.

Edna Wallace Hopper contracted for a pair of riding trousers. The material was of too loud a pattern and they were re-turned. The tailor is now suing for \$100.

Charles Biglow, the well-known eccentric omedian of "Papa's Wife," is down with he grip, and was out of the cast several lights during the past week.

Mrs. Langtry's benefit for the British sol-diery in Philadelphia last Monday after-noon was a great success. The Broad Street Theater was crowded and \$3,000 was realized.

Boston Page, a theatrical manager, was shot and killed at Cape Nome, Alaska, by a United States marshal during a quarrel over a woman. This is the first murder reported from the Cape.

Daniel Frohman has decided to postpone the appearance of Mr. and Mrs. E. H. Sothern in the production of "Hamlet" until next September. Mr. Sothern's ill-ness suggests the delay. A cold prevented Julia Marlowe from opening the Hollis Theater, Boston, Monday night in "Barbara Freitchie." A large ad-vance sale of seats had been made and the

money was refunded. "The Story of an African Farm," Olive

"The Story of an African Farm," Olive Schreiner's successful book, is to be turned into a big scenic production, under the guiding hand of Kirke La Shelle, and will be ready for presentation early next fall. Marie Dressler and Adele Farrington, Marie Diessier and Adeie Farrington, two popular stars of the Keith circuit, are down with pneumonia with the gloomy prospects of remaining in bed for a month. Both cases are very serious.

As all the members of the "Ben Hur" company have been notified that their services will be needed at the Broadway Theater. New York, until June 1, it is more than probable that the play will continue through

William Brady and Joseph R. Grismer are william Brady and Joseph R. Grismer are at work on a romantic play on entirely new lines. In which they will star Miss Phoebs Davis next season. For the past two sea-sons Miss Davis has been playing the lead-ing part in "Way Down East."

"Madame Butterfly," Belasco's drama-tization of Luther Long's story, will be put on as an afterplece to "Naughty Anthony," now playing at the Herald Square Theater, New York, beginning next Monday, and continue until the end of the season.

A report was current in New York during the past week that Frederick Warde is de-sirous of having Minna K. Gale as his lead-ing lady, but that his offer of \$500 weekly met with a refusal. Miss Gale is t of Colonel Haynes, a wealthy New

"Sapho" was produced at Lowell, Mass., recently under protest, but the police authorities claimed there was nothing in the play to warrant interference, and as a result of the agitation very large audiences were in attendance at each performance. Sarah Truax is the latest actress pushed forward for starring honors. Two gentlemen from Chicago will furnish the capital for the enterprise, and Guy Bates Post will probably be the leading man. Miss Truax will appear as Juliet, Portia, Beatfice and Parthenia.

big hit in Josephine Hall's old part in "The Girl from Maxim's." now playing in Bes-ton. Miss Osborne interprets the character upon entirely different lines from those em-ployed by Miss Hall, and the Boston papers laud her for her originality.

The first production of "Mam'selle Awk-ins" at the Victoria, New York, last Mon-day night is credited with being a success. Little Elfie Fay is credited with making the biggest hit, although Josie Hall was in the cast. The play is said to be a combina-tion of lingerie, larceny and license.

Al. Reeves' company had quite an exciting Al. Reeves company had quite an exciting experience on the Detroit river recently. The company left Milwaukee for Toronto Sunday night, but the boat the actors were on became jammed in an Ice fice, and it was Tuesday night before they reached their destination, almost starved and frozen,

Joseph Coyne, who shared honors with Louis Mann and Clara Lipman in 'The Giri in the Barracks,' is to be starred in the piece next season. Rich and Harris are his backers and a strong supporting company will be selected. Mr. Mann and his wife are to appear in a new comedy next season written by Sydney Rosenfeld. Not to be outdone in little things by Olga Not to be outdone in little things by Olga Nethersole, Julia Marlowe, Mrs. Carter and Mr. Sothern, Julia Marlowe went on the sick list the fore part of this week and lost three engagements at Cleveland. So far this season two of the frailest stars in the

profession, Maude Adams and Annie sell, have played every engagement with a break. Minnie Maddern Fiske has had an excit-Minnie Maddern Fiske has had an exetiing experience with an electric automobile
in Chicago. The "auto" was in charge of
an inexperienced operator. After he had
backed the machine into the Auditorium
Hotel and then dashed into the curb on
the opposite side of the street, "Becky
Sharp" escaped and continued her journey
behind two horses.

Mme, Melba has just had conferred up Mme, Melba has just had conferred upon her the title of Imperial Royal Kammersan-gerin by the Emperor of Austria. The dis-tinction involves the liability of singing singly or at concerts in the Imperial pri-vate apartments. It is usually conferred on artists of long experience. Mme Melba, however, has appeared but once at the Austrian Imperial Opera House.

Mabel Fenton, the clever burlesque actress, who has been doing the "leads" in this line for Weber and Fields for several seasons past, has resigned from the company on account of May Robson being given the star part in the burlesque on "Sapho." Miss Fenton's work has been unusually clever heretofore, and her friends claim she has been badly treated by the New York managers.

Mr. Lederer, the New York manager, is suing Miss Lillian Russell for \$15,000 damages for breach of contract. In the bill of complaint the fair Lillian is described thus: "She is possessed of superlative personal attractions, both in face and figure; an avealight source voice, a most widespread excellent soprano voice, a most widespread reputation for histrionic ability and an in-comparable prestige as a star in the theat-

Rose Melville of Sis Hopkins fame will present her play of that name in Chicago next week. It is safe to assert that the aggregation will steer clear of Posey county, Ind., where the plot, or what there is of it, of the play is laid.

Since so many new companies announced the intention of putting on "Sapho" Messrs. Klaw & Erianger have put their foot down on the threatened deluge by refusing to book in the theaters controlled by them throughout the country any stars playing other versions of the book than that now being by Miss Nethersole.

Negotiations are pending for the starring of Laura Biggar next season, at the head of a number two "Sapho" company. Miss Biggar is at the Academy this week in the title role of "The Queen of Chinatown." She is a beautiful woman, with, at least, the physical requirements of the Nethersole tole. A wealthy and experienced manager